

Johannes Kreidler

Der "Weg der Verzweiflung"
(Hegel) ist der chromatische.

for nine instruments, audio and video
playback

Johannes Kreidler (1980)

Der "Weg der Verzweiflung" (Hegel) ist der chromatische. (2011/12)

for 9 instruments, audio and video playback


ensemble:

flute (also piccolo)

clarinet in b flat (also bass clarinet)

bass trombone (mutes: cup, wooden straight, harmon, wahwah, metal straight, plunger)



percussion 1:

 snare (on / off), also with bow |

 marimba c-c^{'''}. mostly played with hard mallets: take xylophone mallets, can be played softer

 high bongo

 suspended cymbal, 38cm diameter

 2 high woodblocks (same like the two highest of percussion 2) 


percussion 2:

 vibraphone f-f^{'''}


 glockenspiel d^{''}-b^{'''}

 snare (on / off)

 5 woodblocks low-high, the highest especially high, like a click 


 headless tambourine


claves



 glissando flute ("lotos flute")

piccolo snare

 suspended cymbal, 40cm diameter

 high bongo

 hammer

 4 tomtoms 

guitar

piano (grand piano), needs triangle beater, hard rubber mallet and hammer

violin (needs damper)

cello (needs damper)

conductor

two loudspeakers (ordinary stereo) + sub woofer

widescreeen video projection (with 3 projectors); canvas should be three times 4x3m next to each other

synchronisation with click track for the conductor

the playback consists of 3 video files (.avi) and three audio files (stereo+click track) (.wav)

spatialization:

P R O J E C T I O N

speaker

speaker

perk2

perk1

fl

cl

trb

vl

pno

git



vc


cond



at least it is important that the piano,
guitar and cello are in front and the two
loudspeakers behind the ensemble
the whole ensemble has to be amplified
(in stereo) in order to blend well together
with the playback.


Explanations:


general:


◦  cresc. dal niente  decresc. al niente

 Flatter tongue / tremolo / pressure roll
always as fast as possible

 hit imaginary button in the air before you, with outstretched forefinger downwards 
the dynamics indicate the intensity.


 forge arm upwards with indicated hand signal

 play the notes not really - only pretend to, as believable as possible. It's only the movement, no sound shall come, but with the indicated intensity. This is always rhythmically together with something similar from the audio playback.

 clap one time ordinarily

‡ +50 cent † -50 ‡ -75

trombone:

¹¹
 cent deviation - try as exact as possible
₂₁

percussion:

• • • hard / middle / soft | drum stick | other end of mallet ⊕ dampen

piano:

⊕ dampen string by hand, but pitch must still be heard. Only valid for the one note indicated.

• overtone, fingered with one hand and key pressed by the other

strings:

➤ high bow pressure. left hand dampens strings; no pitch should be heard.

never play vibrato!

More explanations are in the score itself.

The Score is written in C.

Duration: 15'30"

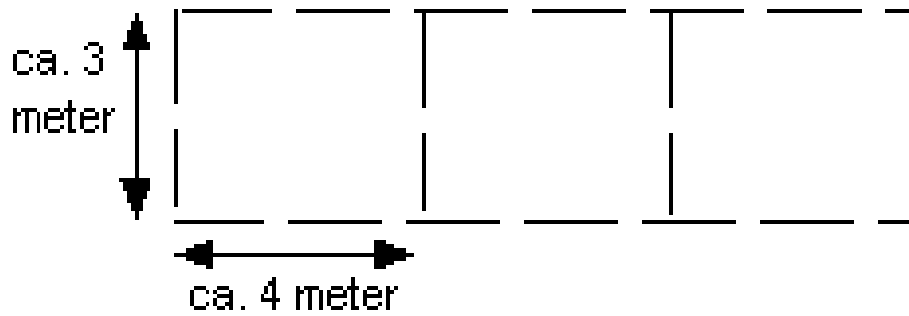
Score, voices, audio and video files and a reference recording are available from the composer.

Berlin, September 2012

jkreidler@gmx.de

www.kreidler-net.de

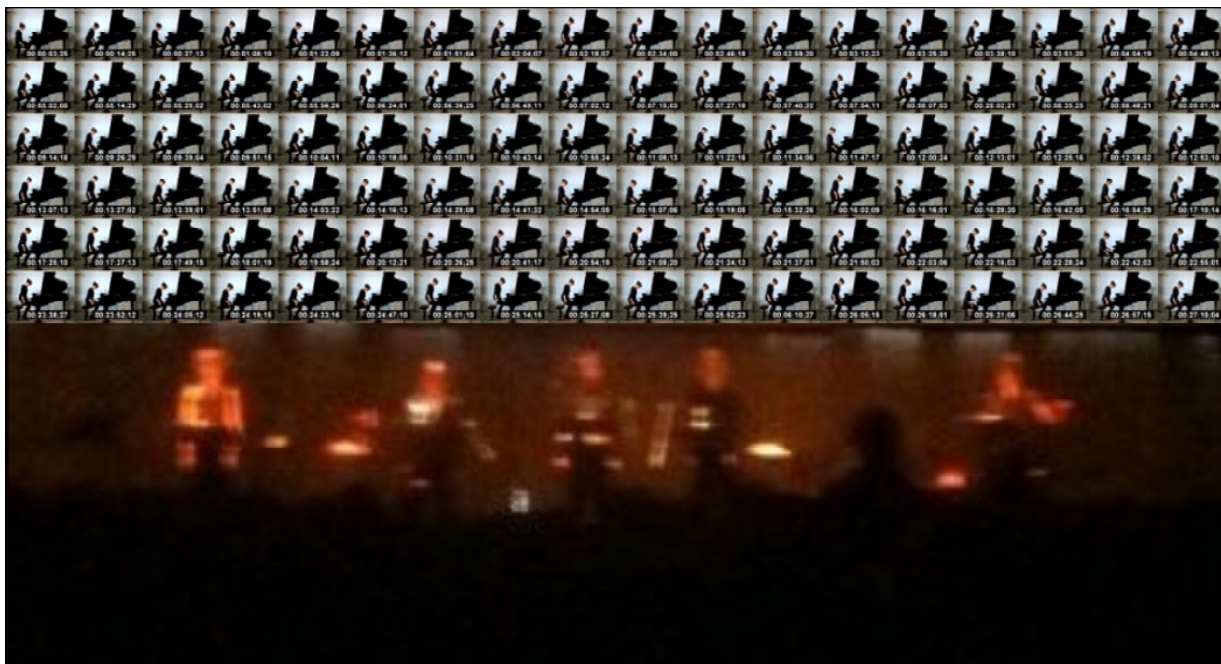
Video Projection:



Behind the ensemble, a big widescreen projection is created by putting three canvases (each ideally 4x3 meter) together next to each other, without any weld visible.

On these canvases, the three video files are projected simultaneously and in sync with the three audio files.

For example, at 14'59", it would look like this:



Commission of SWR

written for Nadar Ensemble

Premier: 20.10.2012, Donaueschinger Musiktage

Samples and videos form an essential component of this piece,
though their sounding result cannot be exactly notated.

Please refer to the recording of the piece.

Der "Weg der Verzweiflung" (Hegel) ist der chromatische. Kreidler 2011/12

Score in C

Intro (Audio & Video only)
1'10" ca. (5 beats in advance)

flute / piccolo

clarinet / bass clarinet

trombone

percussion 1

percussion 2

electronics

guitar

piano

violin

cello

4 4 2 3
4 4 4 4

4 A 2 3
4 =148 4 4

pp f

+ cup completely silent! movement only

mp

ff

1 / 0'11"

2 / 1'08"

3 / 1'10"

Intro (Audio & Video only)
1'20" ca. (5 beats in advance)

All musicians and conductor are motionless, but prepared. The first cue of the conductor should be very surprising.

completely silent! movement only

completely silent! movement only

guero r.h.

completely silent! movement only

gliss. left hand only

col legno battuto

mf

2 3 2 3 5
4 4 4 4 4

fl.

cl.

trb.

perc.1

perc.2

elec.

git.

pno.

vl.

vc.

gliss. white keys

mf

p

fake gliss. chromatic

completely silent! movement only

4 / 1'11"

5 / 1'12"

6 / 1'13"

7 / 1'14"

ord.

fff

ord.

guero

ff

guero

col legno battuto

mf

5 4 4 5 3

fl.

cl.

trb.

perc.1

perc.2

elec.

8 / 1'15"

9 / 1'17"

10 / 1'19"

5 4 4 5 4

git.

damp

ord.

fff

pp

pno.

ff

5 4 4 5 4

vl.

vc.

col legno battuto

f

mf

♩ = 130

4 5 4 4

fl.

cl.

trb.

perc.1

perc.2

elec.

11 / 1'21"

12 / 1'23"

13 | 1'26"

5 4 4 4

git.

pno.

fake glissando

mf ff

ff

3

7 3

vi.

fake glissando, left hand only

vc.

fake glissando, left hand only

+ sordino

3 2 3 1 4⁵
4 4 4⁺8 4

14

fl. *f* hit imaginary button in the air

cl. *f* hit imaginary button in the air

trb.

perc.1

perc.2

elec. 14 / 1'28" 15 / 1'29" 16 / 1'31" 17 / 1'32"

3 2 3 1 4
4 4 4⁺8 4

git. 14

pno. 14 15 *f*

vl.

vc. *f* hit imaginary button in the air

6 **4**
4

4 1
4+8 $\text{♩} = 88$

4
4

fl. 18 piccolo *< p >* *ff*

cl.

trb. 18 + cup *mf* *f* - cup, + wahwah

perc.1 18

perc.2 *mf*

elec. 18 video trombones are not notated!
18 / 1'33" 19 / 1'34" 20 / 1'38" 21 / 1'41"

4
4

4 1
4+8 $\text{♩} = 88$

4
4

git. 18 wipe over string *mf*

pno. 18 *ff* *ff*
Ped. _____

vl. 18

vc.

4 3
4⁺16

4 4 **B**

22 grand flute

fl.

cl.

22 trb. + harmon mute

perc.1

perc.2

22 22 / 1'44" 23 / 1'46" 24 / 1'50" 25 / 1'52"

elec.

Video guitars are not notated!

4 3
4⁺16

4 4 **B**

22 git.

22 pno.

22 vl.

vc.

8 4 3 2 4 2 1
4 4 4 4 4 4 8

26 8

fl. grand flute jet whistle *ff*

cl. *f*

trb. 26 harmon mute *<f* *f* mute off

perc.1 26 *f* *f*

perc.2 *mp* *f*

elec. 26 26 | 1'55" 27 | 1'58" 28 | 2'00" 29 | 2'01"

4 3 2 4 2 1
4 4 4 4 4 4 8

git. 26 *ff*

pno. 26 15 hit with knuckle on wood *mf* *f*

vl. 26 pizz. *f*

vc. *f*

10 **4** **4** **3 1** **4** **2 1** **5 2+3**
4 **4⁺8** **4** **4⁺8** **4⁺16**

34 fl. *ff* *longue ram exhale* *piccolo*

34 cl. *ff*

34 trb. *ff* *(without mute)* *+ wahwah*

34 perc.1 *ff*

34 perc.2 *ff*

34 elec. 34 | 2'12" 35 | 2'14" 36 | 2'16" 37 | 2'17"

34 git. *f* *left hand, silent movement* *hit on corpus (right hand)*

34 pno. *ff* *11th overtone*

34 vl. *f* *pizz.*

34 vc. *knock on corpus*

6 2+3
4+16

3
4 rit.-----

4 C
4 =90

11

38

fl.

cl.

trb.

perc.1

perc.2

elec.

38 | 2'19" 39 | 2'22" 40 | 2'24" 41 | 2'26"

deep sine

colorful algorithmic stuff

6 2+3
4+16

3
4 rit.-----

4 C
4 =90

38

8

pp

ff

fff

f

38

15

pno.

38

arco con sord. non legato

sordino off

f

arco con sord. non legato

sordino off

f

vc.

12 **4** **5** **3** **4** **2**
4 **4** **4** **4** **4**

fl. 42

cl. 42 *f* 5 clarinet

trb. 42

perc.1 42 high bongo *mf*

perc.2 42 *f* *fff*³ claves

elec. 42 42 | 2'28" 43 | 2'31" 44 | 2'34" 45 | 2'36"

git. 42 *f* gliss. hit *f*

pno. 42 *ff*

vl. 42

vc. 42

2 3 4 3 13
4 4 4 D ♩ =87 4

46

fl.

cl.

trb.

perc.1

perc.2

elec.

git.

pno.

vl.

vc.

wahwah non legato

f

4 Tomtoms 4 sticks: (r)attan, (t)hin stick, (o)rdinary stick, very (s)oft mallet

pp on the kettle *mf* *pp*

46 | 2'39" 47 | 2'40" 48 | 2'42" 49 | 2'45"

colorful percussion stuff

fake glissando

f

f

14 **3** **5** **4**
4 **4** **4**

50 piccolo

fl.

cl. clarinet bass clarinet

trb.

perc.1

perc.2 s t t s r s t r r r t t

50 | 2'48" 51 | 2'49" 52 | 2'53"

elec.

3 **5** **4**
4 **4** **4**

50 git.

50 pno.

50 vl.

50 vc.

16 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{4}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{4}{8}$ $\frac{5}{4}$

fl. piccolo fake chromatic line *ff* *ff* quasi gliss. - fake *ff* 6 5

cl. *ff* *ff* quasi gliss. - fake *ff* mute off

trb. *ff* *ff* quasi big gliss. - fake *ff* 3 3 15^{ma} 6

perc.1 fake gliss white keys *ff* *ff* gliss. white keys

perc.2 glissando flute *ff*

elec. 56 | 3'04" 57 | 3'06" 58 | 3'08" 59 | 3'09" gliss up + pop

git. *ff* *ff* Lh. *pp*

pno. *ff* *ff* gliss. white keys *ff*

vl. *ff* *ff* arco ord. I heavy bow pressure (strings dampened) II *mf*

vc. *ff* *ff* *ff*

5 12 4 3 4 3 1 17 5
4 4 **E** 4 4 4 4 4⁺8 4

5 Beats in advance 4 = 70

fl. *mf* *f*

cl. *mf* *f* *f*

trb. *mf* *f* *f*

perc.1 *mf* *f*

perc.2 *mf* *f* *mf* *piccolo snare*

elec. video vibraphone gliss up big sine gliss upwards pop sample transposed + impulses

git. *mf* *f*

pno. *mf* *f*

vl. *mf* *fff* *pizz. 8va*

vc. *mf* *f*

60 60 | 3'11" 61 | 3'13" 62 | 3'18" 63 | 3'20" 64 | 4'03" 65 | 4'05" 66 | 4'09" 67 | 4'12"

20

5

F

4

4

5 beats
in advance

2

4

77

8

fl.

mf

clap!

77

cl.

mf

clap!

77

trb.

mf

clap!

77

perc.1

mf

clap!

77

perc.2

mf

clap!

77

elec.

self-sample

pop-sample

77

77 | 4'15"

78 | 4'18"

5

F

4

4

5 beats
in advance

2

4

77

8

git.

mf

clap!

77

15

pno.

mf

clap!

77

vi.

mf

clap!

77

vc.

mf

clap!

2 **G**
4 ♩ = 72

whole ensemble:
small movements
only!

4
4 ♩ = 64

5 beats
in advance

4 **H**
4 ♩ = 88

6
4 21

80 piccolo altogether 11 times altogether 2 times altogether 19 times grand flute

fl. *sfz* fake tone (same)

cl. *sfz*

trb. 80 (without mute) slap *mp* something at the tubes (same)

perc.1 80 38" *sfz* *mp* *mp*

perc.2 *sfz* *mp* *mp*

elec. 80 80 | 4'38" 81 | 4'56" 82 | 4'59" 83 | 6'11" 84 | 6'31" 85 | 6'33"

pop sample transpositions downwards lachenmann sample transpositions downwards last lachenmann sample

2 **G**
4 ♩ = 72

whole ensemble:
small movements
only!

4
4 ♩ = 64

whole ensemble is
motionless. conductor gives
the next cue as minimally
as possible...

5 beats
in advance

4 **H**
4 ♩ = 88

6
4

80 altogether 11 times altogether 2 times altogether 19 times G.P.

git. 80 *mp* *mp*

pno. 80 15 only at the 18th time: *p* 3 fake hit inside piano (same) gliss white keys until lowest key *pp* *pp*

vi. 80 arco cool legno batt. (same) prepare next action already... arco *pp*

vc. arco very high pizz. (same) prepare next action already... arco a.p. *pp*

22

6

4

4

2 1

4⁺4₃

4

4

86

8

fl.

6

4

4

4

2 1

4⁺4₃

4

4

86

cl.

6

4

4

4

2 1

4⁺4₃

4

4

86

trb.

6

4

4

4

2 1

4⁺4₃

4

4

86

perc.1

6

4

4

4

2 1

4⁺4₃

4

4

86

perc.2

6

4

4

4

2 1

4⁺4₃

4

4

86

elec.

6

4

4

4

2 1

4⁺4₃

4

4

86 | 6'36"

87 | 6'40"

88 | 6'43"

89 | 6'45"

90 | 6'48"

91 | 6'51"

6

4

4

4

2 1

4⁺4₃

4

4

86

8

git.

6

4

4

4

2 1

4⁺4₃

4

4

86

15

pno.

6

4

4

4

2 1

4⁺4₃

4

4

86

15

vi.

6

4

4

4

2 1

4⁺4₃

4

4

86

15

vc.

6

4

4

4

2 1

4⁺4₃

4

4

86

15

ppp

24

4

3

4 $\text{♩} = 150$

4

fl.

cl.

trb.

perc.1

perc.2

elec.

marimba stuff

git.

pno.

vi.

vc.

96

96 | 7'00"

97 | 7'01"

98 | 7'03"

99 | 7'05"

100 | 7'06"

8

gliss.

f

sempre

sempre

8^{va}

8^{va}

8^{va}

8

ff

15

3

4

25

 $\text{♩} = 120$

fl. *grand flute* *f*

cl. *f*

trb. *f*

perc.1 *f*

perc.2 *f*

elec. *complements, impulses*

git. *f* *dry and short*

pno. *ff* *ff*

vl. *ff* *ff*

vc.

101 8

101 7'08" 102 7'09" 103 7'11" 104 7'13"

101 15

26 **4** **4** **2** **3** **3 3**
4 **4** **4** **4** **4⁺16**

105 fl. piccolo *f* *pp* gliss.

105 trb. *f* *f*

105 perc.1 *f* *f* *f*

105 perc.2 *f* *f*

105 105 | 7'15" 106 | 7'17" 107 | 7'19" 108 | 7'20" 109 | 7'21"

elec. pop sample, transpositions

4 **2** **3** **3 3**
4 **4** **4** **4⁺16**

105 git. *f*

105 pno. *f* *f*

105 vl. *f* *f*

vc.

3 3 3 2 3 4 1 2+3 27
4+16 4 4 4 4 4+16

110 piccolo

fl. *f*

cl. *f*

trb. *mf* *f* *ff*

perc.1 *ff* *f* *f*

perc.2 *f* *f*

elec. 110 | 7'23" 111 | 7'25" 112 | 7'26" 113 | 7'27" 114 | 7'29"

3 3 3 2 3 4 1 2+3
4+16 4 4 4 4 4+16

git. *f* *f*

pno. *ff* *f* *f* *f* *f*

gliss triangle beater on high strings upwards

vi. *f* *f*

vc. *f* *f* *fake gliss. left hand only*

28 1 2+3 3 4
4+ 16 4

5 beats in advance

fl.

cl.

trb.

perc. 1

perc. 2

elec.

git.

pno.

vl.

vc.

clarinet

+wahwah

pop sample, transpositions

until the bridge

4 K
4 ♩ =80

5 1
4+ 8

4
4

2 29
4

fl. 120 8 4/4

cl. 120 2+1 4/8 4/4

trb. 120 2+1 4/8 4/4

perc.1 120 4/4 mf

perc.2 120 4/4 f Ped. permanently

elec. 120 120 | 7'45" 121 | 7'48" 122 | 7'51" 123 | 7'54" 124 | 7'57" 125 | 8'02" 126 | 8'05" 4/4 club music fragmentated 4/4

4 K
4 ♩ =80

5 1
4+ 8

4
4

2
4

git. 120 8 4/4

pno. 120 15 4/4 f Ped. permanently 4/4

vl. 120 4/4

vc. 120 4/4

30 **2** **4** **4** $\text{♩} = 100$ **4** **2+3** **4⁺16** **2** **2** **3** **4** **4⁺16**

127

fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

trb. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

perc.1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

perc.2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

elec. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

club music fragmented

gtr. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$


127

127 | 8'08" 128 | 8'09" 129 | 8'11" 130 | 8'14" 131 | 8'17"

pno. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

vl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

2 3 4
4⁺16  =90 4

132

fl. 

cl. 

trb. 

perc.1 

perc.2 

elec. 

git. 

pno. 

vl. 

vc. 

132 | 8'18" 133 | 8'20" 134 | 8'23" 135 | 8'25" 136 | 8'28"

squeak on the kettle  ord., damp with left hand 

f *mf* *p* Glockenspielmallet Ped. permanently *8va* -

sine club music fragmented

32 **4** **3** **4** **3 3** **4**
4 **4** **4** **4⁺16** **4**

137 ⁸ fl. *ff* *f* clarinet

137 trb. *ff*

137 perc.1 *8va* *pp*

137 perc.2 *40"* *3*

137 138 | 8'31" 138 | 8'33" 139 | 8'35" 140 | 8'38" 141 | 8'40"

New Music - Splitscreen Splitscreen Zappings

137 **4** **3** **4** **3 3** **4**
4 **4** **4** **4⁺16** **4**

137 ⁸ git. *ff* *fff_z*

137 ¹⁵ pno. *ff*

137 vl. *ff*

vc.

$$\begin{array}{r} 31 \\ 4^+8 \end{array}$$

33 **4**
4

[illegible]

[illegible]

[illegible]

36 **4** **3** **2** **4** **3** **4**
4 **4** **4** **4** **4** **4**

fl. 153 ⁸ *f* half air

cl. *ff* *p* *mf*

trb. 153 *mf* *f* *mf* *f*

perc.1 *mf*

perc.2 *f* *f*

153 153 | 9'12" 154 | 9'16" 155 | 9'18" 156 | 9'19" 157 | 9'22" 158 | 9'24"

git. 153 *fff*

153 *ff* *fast* *fast* *p* *mf* *ff* (cluster) *fast*

vl. 153 *ff* 15^{ma}- 15^{ma}-

vc.

159

fl.

cl.

trb.

perc.1

perc.2

mf

f

ff

cresc.

8va

5

3

5

3

159 159 | 9'27" 160 | 9'29" 161 | 9'32" 162 | 9'35" 163 | 9'38"

159

git.

4 4 2 2+3 4
4 4⁺ 16 4

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{16}$

159
15

mf

cluster white keys

p

pizz. nail

f

(ord.)

ff

159

vi.

vc.

pizz.

f

38 **4** **4** **5** **4**

fl. 164 *ff* *ff* *ff*

cl. 164 *ff* *ff*

trb. 164 *ff* *ff*

perc.1 164 *ff* *mf*

perc.2 *f*

164 164 | 9'41" 165 | 9'44" 166 | 10'04" 167 | 10'07"

pop tune zapping

5 beats in advance **4** **4** **5** **4**

git. 164 *ff* *mf* beyond the piano range

164 *pizz. nail* *ff*

164 *ff* *ff* *arco* *ff* low

vi. 164 *ff*

vc. 164 *ff*

40 **4**
4

fl. *172*
8

cl.

trb. *172*

perc.1 *172*

perc.2 *172*
5

172 *172 | 10'22"* *173 | 10'25"* *174 | 10'27"* *175 | 10'30"*

4
4

git. *172*
8 *8va* *3*

172
15

vi. *172* *8va*

vc. *arco*

fl. 176 ⁸ ⁶ ^{8va}

cl.

trb. 176

perc.1 176 ³ ^{b>} *mf* (left hand: *ff*)

perc.2

176 176 | 10'33" 177 | 10'36" 178 | 10'39" 179 | 10'42"

git. 176 ⁸

176 ¹⁵

vl. 176 ^{8va} ^{8va} *mf*

vc. *pizz.*

42 **4**
4

3
4

4
4

fl. *180* *8va* *8va* *8va* *8va* *ff*

cl. *ff*

trb. *180* (wahwah) *ff*

perc.1 *180* *8va* *f* *ff*

perc.2

180 *180 | 10'45"*

181 | 10'47"

182 | 10'50"

183 | 10'52"

180

4
4

3
4

4
4

git. *180*

180

vl. *180* *8va* *mf* *ff* *15ma* *on one bow*

vc. *arco* *ff* *5*

4
4

8va - - ,

184

fl.

cl.

184

trb.

184

perc.1

perc.2

ff

f

3

3

184 | 10'55"

185 | 10'58"

186 | 11'01"

4
4

184

git.

184

ff

ff

p

ff

5

3

6

3

8va - -

184

on one bow

quarter tone

5

3

15^{ma} - -

15^{ma} - -

3

3

vi.

vc.

44

4

5

4

4

4

4

fl. 187 8^{va} 8^{va}

cl.

trb. 187 *a bit dirty* *p* *f* *mf* *f*

perc.1 187 3 3 3

perc.2

187 187 | 11'04"

188 | 11'07"

189 | 11'10"

187

4

5

4

4

4

4

git. 187 8

187 15

5 6 *mf* *p*

vi. 8^{va} 187 5 5 3 6

vc. 6

190

fl. *8va*

cl.

trb. 190 - wahwah, + metal straight mute

perc.1 *f*

perc.2 *f* 3 5 5 5 3

190 190 | 11'13" 191 | 11'16" 192 | 11'19" 193 | 11'22"

git. 190 8

190 15

lift softly

190

vl.

vc.

46 **4**
4

5
4

194 8

fl. 

cl. 

194


trb. 

194

perc.1 

perc.2 

194 194 | 11'25" 195 | 11'27" 196 | 11'30" 197 | 11'33"





4 **5**
4 **4**

194

git. 

194 15









194

vl. 

vc. 

(no conducting until Bar 203)

7 seconds

198

fl.

cl.

trb.

perc.1

perc.2

conductor gives sign (no click)

slow and freely (ca. M.M.=45) (without conductor) (until bar 203)

until complete exhaustedness.. morendo

subtones

25 25 31 34 34 63 75 75 75

pp 8^{vb}

remain down

hit even lower and lift immediately

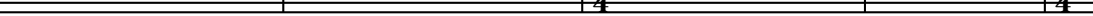
198 | 11'36"

199 | 11'39"

200 | 11'47"

198

Handwritten musical score for 'The Rose Tree'. The score is written on two staves (treble and bass clef) with a grand staff bracket. The key signature is one flat (B-flat). The time signature is 2/4. The score is divided into three measures, each with a time signature change: 2/4, 4/4, and 3/4. The first measure is marked with a handwritten '198' and a time signature of 2/4. The second measure is marked with a handwritten '199' and a time signature of 4/4. The third measure is marked with a handwritten '200' and a time signature of 3/4. The score is written in a simple, handwritten style with a single note (B-flat) in each measure.

git. 

[illegible]

198

vi.

vc.

vi.

vc.

48

5 beats
in advance**6 N**
4 $\text{♩} = 100$ **4**
4**3 1**
4 + 8**2**
4

fl. *p* fake multiphonic *ff* *f*

cl. *ff* *f*

trb. not earlier:- metal straight, + wahwah wahwah non legato *f*

perc.1 *ff*

perc.2 high bongo *mf* *pp* *ppp*

elec. 203 | 12'09" 204 | 12'57" 205 | 13'01" 206 | 13'03" 207 | 13'06" strong impulse and algorithmic stuff

git. *f* *mp*

pno. *f* *mp*

vl.

vc.

even though there is a loud accent, conductor remains minimalistic -> surprise for the audience!

5 beats in advance

6 N
4 $\text{♩} = 100$

4
4

3 1
4 + 8

2
4

ch *>*

3 *l.h.* *f* *f*

mp

2
4
4 1
4
6

4
4
4⁺8
4
4

208
208 | 13'08"
209 | 13'09"
210 | 13'11"
211 | 13'14"
212 | 13'17"

fl.

cl.

trb.

perc.1

perc.2

elec.

git.

pno.

vl.

vc.

50 **6**
4**4**
4 ♩ = 120

213

fl.

cl.

trb.

perc.1

perc.2

elec.

213 213 | 13'19" 214 | 13'23" 215 | 13'26" 216 | 13'28"

gliss downwards club music fragmentated

6
4

213

git.

213

pno.

ff

5

ff

213

vl.

vc.

f

f

2 4 4 4

217 8

fl.

grand flute 3 3 piccolo

ff

dissonant, subito present multiphonic 3

cl.

clarinet

217 plunger closed

pp

trb.

ff 8^{vb} plunger off

217

perc.1

perc.2

217 217 | 13'30" 218 | 13'32" 219 | 13'34" 220 | 13'35"

elec.

deep sine tones micro-scaled

club music fragmentated

2 4 4 4

217 8

git.

217 15

pno.

gliss.

7:8

217

vl.

f

ff

3

vc.

ff

3

52 **4** **3** **5** **4** **3**
 4 **4** **4** **4** **4**

fl. 

cl. 

trb. 

perc.1 

perc.2 

elec. 

gtr. 

pno. 

vl. 

vc. 

3 4 O 3 4 1 53
4 4 4 4 4 8

226

fl.

cl.

trb.

perc.1

perc.2

f

gliss. white keys

226 226 | 13'47" 227 | 13'50" 228 | 13'53" 229 | 13'57" 230 | 14'01"

elec.

piano video

woodblock-sample
microscaled

piano tones upsampled

3 4 O 3 4 1
4 4 4 4 4 8

226

git.

8^{va} 15^{ma} 22 29 36

8^{va} 15^{ma} 22 29

pno.

f

ff

226

vi.

vc.

[illegible]

This musical score is for the piece 'The Great Escape' by Philip Miller. It is a 4/4 piece, 14'22" long, and is in the key of D major. The score is written for a large ensemble, including piccolo, grand flute, clarinet, trumpet, percussion 1 and 2, electric guitar, piano, violin, and voice.

The score is divided into four measures, each with a 4/4 time signature. The first measure is marked with a 4/4 time signature and a 4/4 time signature. The second measure is marked with a 4/4 time signature and a 4/4 time signature. The third measure is marked with a 4/4 time signature and a 4/4 time signature. The fourth measure is marked with a 4/4 time signature and a 4/4 time signature.

The instruments and their parts are as follows:

- piccolo**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- grand flute**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- clarinet**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- trb.**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- perc.1**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- perc.2**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- elec.**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- git.**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- pno.**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- vi.**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"
- vc.**: 236, 236 | 14'15", 238 | 14'22", 239 | 14'23"

The score includes various musical notations, including dynamics (ff, p, mf, f), articulation (accents, slurs), and performance instructions (e.g., 'piano tones microscaled', 'deep down...', 'tune', 'wipe over string', 'hit', 'triangle beater on metal', 'hard rubber mallet on inside piano', 'knock on corpus').

56

4

4

piccolo

fl.

4 1

4+8

3

4

2 1

4+8

240

4 1

4+8

3

4

2 1

4+8

cl.

4 1

4+8

3

4

2 1

4+8

240

4 1

4+8

3

4

2 1

4+8

trb.

ff

240

fist in the air!

arm down

4 1

4+8

3

4

2 1

4+8

perc.1

ff

240

hit with hammer in the air

fist in the air!

arm down

4 1

4+8

3

4

2 1

4+8

perc.2

ff

240

fist in the air!

arm down

go with hammer to piano

4 1

4+8

3

4

2 1

4+8

240

240 | 14'26"

241 | 14'27"

242 | 14'31"

243 | 14'33"

elec.

tune, microscaled downwards

club music fragmented

4 1

4+8

3

4

2 1

4+8

240

4 1

4+8

3

4

2 1

4+8

git.

ff

240

fist in the air!

arm down

4 1

4+8

3

4

2 1

4+8

240

75

ff

15:10

(repeat chord)

4 1

4+8

3

4

2 1

4+8

pno.

ff

240

ff

15:10

(repeat chord)

4 1

4+8

3

4

2 1

4+8

240

4 1

4+8

3

4

2 1

4+8

vi.

ff

240

fist in the air!

arm down

4 1

4+8

3

4

2 1

4+8

vc.

ff

240

fist in the air!

arm down

4 1

4+8

3

4

2 1

4+8

2 1
4+8

2 3
4+16

$\text{♩} = 140$

4
4

244

piccolo

ff

fl.

cl.

244

trb.

244

perc.1

perc.2

ff

on metal inside the piano

ff

244

244 | 14'35"

245 | 14'37"

246 | 14'38"

247 | 14'39"

elec.

piano tones, distorted

2 1
4+8

2 3
4+16

$\text{♩} = 140$

4
4

244

git.

244

5

fake key action

pno.

244

vl.

vc.

58 **4** **2** **3** **4** **2** **1 2+3** **4**
4 **4** **4** **4** **4** **4⁺ 16** **4**
248 **♩=100** **♩=140** **♩=100**

fl. 

cl. 

trb. 

perc.1 

perc.2 

elec. 

248 248 | 14'41" 249 | 14'44" 250 | 14'45" 251 | 14'46" 252 | 14'48" 253 | 14'50" 254 | 14'51"

4 **2** **3** **4** **2** **1 2+3** **4**
4 **4** **4** **4** **4** **4⁺ 16** **4**
248 **♩=100** **♩=140** **♩=100**

git. 

pno. 

vi. 

vc. 

